ENGLISH MOTETS

THE GESUALDO SIX

OWAIN PARK

hyperion

CONTENTS

TRACK LISTING ☞ *page 3*

INTRODUCTION ☞ *page 4*

SUNG TEXTS AND TRANSLATION ☞ *page 8*

PERFORMER BIOGRAPHIES ☞ *page 14*

ENGLISH MOTETS

1	**Suscipe quaeso Domine** THOMAS TALLIS (*c*1505–1585)	[10'13]
2	**Vigilate** WILLIAM BYRD (1539/40–1623)	[4'08]
3	**Loquebantur variis linguis** THOMAS TALLIS (*c*1505–1585)	[4'16]
4	**When David heard** THOMAS TOMKINS (1572–1656)	[5'12]
5	**If ye love me** THOMAS TALLIS (*c*1505–1585)	[2'44]
6	**Libera nos, salva nos I** JOHN SHEPPARD (*c*1515–1558)	[3'59]
7	**Miserere mei, Deus** WILLIAM BYRD (1539/40–1623)	[3'26]
8	**Christe, qui lux es et dies I** ROBERT WHITE (*c*1538–1574)	[4'40]
9	**Veni Sancte Spiritus / Veni creator Spiritus** JOHN DUNSTAPLE (*c*1390–1453)	[5'29]
10	**Haec dies** THOMAS MORLEY (1557/8–1602)	[1'59]
11	**Quemadmodum** JOHN TAVERNER (*c*1490–1545)	[5'53]
12	**Ave Maria, mater Dei** WILLIAM CORNYSH (d*c*1502)	[2'42]
13	**O Lord, in thy wrath rebuke me not** ORLANDO GIBBONS (1583–1625)	[3'47]
14	**Deliver me from mine enemies** ROBERT PARSONS (*c*1535–1572)	[2'27]
	Ne irascaris, Domine WILLIAM BYRD (1539/40–1623)	[9'37]
15	Ne irascaris, Domine	[4'23]
16	Civitas sancti tui	[5'14]
17	**Libera nos, salva nos II** JOHN SHEPPARD (*c*1515–1558)	[2'25]

THE GESUALDO SIX

OWAIN PARK

DURING THE RENAISSANCE musical composition flourished, but it was a time of great change, fuelled by religious division. This record explores music written by some of the English Renaissance masters over a period of two hundred years, encompassing florid, medieval-sounding works by Dunstaple and Cornysh, intricately woven polyphonic works by Tallis and Sheppard, and the beautiful simplicity of Tomkins and White.

All of these composers were obliged to write in the musical style of the moment, which was constantly fluctuating in one of the most turbulent periods in English history. Lavish Catholic services required suitably elaborate music, with Latin texts and rich sonorities. The Protestants did away with such excess, and as the walls were white-washed so too was the music, with demands placed on composers to set English words as simply as possible, so that every syllable could be clearly heard by the congregation. Then, in Queen Elizabeth I's reign, came a kind of relaxed simplicity, a halfway house, in which the ideal was both that the words could be heard clearly and also that the music should be interesting.

The enormous contribution to this period by Thomas Tallis and William Byrd is represented by the inclusion of three works from each composer, showcasing the versatility of their writing. While all composers in Tudor England were flexible to the period's shifting religious requirements, none was quite as skilful at reinvention as Tallis, whose music remains absolutely consistent in its quality, even while his style changes dramatically. The recusant Byrd gave voice to the plight of Catholics in England through many of his compositions, using his royal favour to escape punishment for his beliefs, and in doing so wrote some of the most enduring and powerful music of the era.

The presented order is not a linear journey, but a grouping akin to a concert programme, where balances of fast and slow, similarity and contrast are brought into play. The incredible productivity of composers writing during this period, coupled with the advent of printed sheet music and licenses granted for its production, has resulted in a wealth of material available to us—and, as such, selecting only a handful to represent 'English motets' as a whole was by no means easy. But I hope that we have managed to showcase something of the extraordinary journey which composition took around the English Reformation and, in turn, reflect our immense enjoyment in performing the music we all grew up singing.

* * *

JOHN DUNSTAPLE's isorhythmic motet—a form built around a repeating rhythmic pattern in one part (in this case the tenor)—combines three different texts, including the hymn **Veni creator Spiritus** and the sequence **Veni Sancte Spiritus**, to create a densely packed polyphonic work. Generally, the motet's three upper parts act quite independently from the more static lower voice, though there are a few moments of excitement when the parts seem to come together in dialogue, notably when the falling phrase in the top part at 'O lux' is briefly taken up by the two inner voices. Short duet passages, mostly between the two highest voices, consistently cede to the four-voice texture, with lively and florid gestures in the vocal lines throughout.

Ave Maria, mater Dei is one of eight works ascribed to 'CORNYSH' in the Eton Choirbook, the era-defining collection of 93 pieces compiled between 1490 and 1502. It was supposed that William Cornysh the Younger composed the work, but more recent scholarship has pointed to his father's authorship, though the name was taken by three musicians at the time. One of the few surviving music manuscripts from the reign of King Henry VII, the Choirbook is dominated by Marian works, though Cornysh's setting is without a known liturgical function. The text extols the

virtues of Mary, asking her to guide all Christian people to serve her will. The first half of the work is characterized by twisting melismatic lines, with particular emphasis given to 'domina' and 'inferni'. More syllabic phrases follow in the second half, quickening the pace and intensifying the mood with short motivic cells, which are developed briefly before being swiftly dispatched in favour of a new idea.

Probably written during his last few years, JOHN TAVERNER's **Quemadmodum** reflects the move away from the florid pre-Reformation techniques used in older Tudor compositions (heard here in works by Dunstaple and Cornysh), to a pared-back style more influenced by Continental composers. Whilst Taverner's setting survives only in instrumental form, its origins are clearly as a vocal work; it is wonderfully refined in its use of imitation and its seamless manipulation of the polyphonic texture—the six parts spinning out long melismatic lines. Sequences of suspensions shift the harmonic foundations skilfully, while individual phrases are highlighted by imitation between the parts, such as the 'ad te, Deus' at the end of the first part: a glorious series of suspensions where the tension is released through descending melismas.

JOHN SHEPPARD's two settings of **Libera nos, salva nos** were probably written during his tenure as *Informator Choristarum* at Madgalen College, Oxford, where the statues decreed that this text be recited twice a day. Unusually, the first setting places its anchoring cantus firmus in the lowest voice part, weaving lengthy melismatic phrases above it in the upper voices. A slow harmonic pulse and the endless cycles of tension and release created by the close-knit vocal lines give the music a sense of constant movement—of unfolding, seemingly spontaneously, before our eyes. Only at the end are the top voices allowed to break free from this pattern and from their controlled tessitura and sing a glorious high D in their closing gesture. Sheppard's second setting of this text, and its heartfelt prayer for salvation from the blessed Trinity, is a little shorter than the first. Shorter melismas and fewer internal repetitions give the text more clarity and urgency, reminding us that this is an intercession whose pleas have not yet been answered. 'O beata Trinitas' stands apart for its lovely, descending contour, and a doubling of note values here stretches each of the yearning phrases to its limit, both delaying and intensifying the music's inexorable conclusion.

The brief reign of Queen Mary I saw a return to the lavish Catholic services worshipping the Virgin Mary, in all their musical splendour. Together with his contemporaries, THOMAS TALLIS adapted swiftly to the new regime, producing rich, polyphonic anthems to feed to the new liturgical demand. Although its exact date of composition is uncertain, it seems likely that Pentecost responsory **Loquebantur variis linguis** was produced during this period. As with most polyphonic responsories by Tallis, the anthem's cantus firmus (heard in the 'tenor' line) provides the material developed and imitated in the surrounding voices in music that offers a thrilling and dramatic representation of the disciples speaking 'in many languages'.

Taking pride of place in the first publication of Tallis and Byrd's *Cantiones Sacrae* in 1575 is the magnificent anthem **Suscipe quaeso Domine**—a work once thought to date from the 1550s, but whose position in a collection dedicated to Elizabeth I would seem to place its composition rather later. After a striking opening, in which the music grows from just two voices through to the complete seven-voice texture, Tallis begins to manipulate and vary his scoring to emphasize key points in the text. The reduced forces of 'Dele culpas meas' ('Do away with my crimes') mark the start of a slow build-up to the end of the first section, sustained through repetitions of a wonderful arch-shaped phrase on 'gratia tua' ('by your grace'), coloured by false relations and the joining together of voices in twos and threes.

The second part unfolds and expands in a similar way to the first, but this time the full texture is delayed until the final iteration of 'quis sustineat?' ('who could bear it?'). The music that follows is more antiphonal, setting higher and lower voices in opposition. Quite unexpectedly, Tallis halts proceedings prior to the homophonic statement of 'Nullus est enim mundus' ('For there is no one who is clean'), before bringing the work to a lulling close with pairs of cascading thirds set against slower rising motifs.

Intelligibility of text is all in **If ye love me**—a work whose simplicity couldn't be further from the rich and involved counterpoint of *Loquebantur*, and one whose guiding principle seems to be Archbishop Cranmer's edict that sacred music should use only one note per syllable. Tallis opens the work with a clear declamation of the text, emphasizing the word 'commandments' and leaving his listener in no doubt of the importance placed on learning and teaching in the new language of the Church. Despite continuing in a four-part polyphonic texture, none of the clarity of text is lost, with beautiful descending phrases passed around the voices.

Robert Parsons' career spanned the reign of three English monarchs, and for the last nine years of his life he was a Gentleman of the Chapel Royal. In **Deliver me from mine enemies**, Parsons skilfully sets words from Psalms 59 and 60, introducing a new musical idea for each new line of text. This is declamatory, largely syllabic music, and melismas are reserved for special effect—to heighten or intensify impact, as with the climactic pronouncements of 'against me' and 'blood-thirsty men' in the Contratenor Decani (Tenor I) part. In a masterpiece of structural ingenuity, the two upper voices work together in strict canon throughout, with close imitation of the thematic material also sustained in the other parts.

Robert White (whose short but successful career took him to Trinity College, Cambridge, Ely Cathedral and Westminster Abbey) composed four settings of the Lenten Compline hymn **Christe, qui lux es et dies**, all based on the traditional chant melody. This, his first, is an understated exercise in textural contrast, alternating single-voice chant with a five-voice chordal texture. Subtle changes in harmony gently colour each verse of the text, but the voices remain homophonic throughout, with only one instance of a voice moving separately from the rest—in the middle polyphonic verse, at the end of the important phrase 'Cor ad te semper vigilet' ('Keep our hearts forever awake to you').

The many clear borrowings from the Italian madrigal tradition that colour William Byrd's lively **Vigilate** (probably dating from early in his career) suggest it was perhaps aimed at less directly religious circles, and could even be interpreted as a warning to his fellow recusant Catholics to 'keep watch' against spies. The word-painting throughout is vivid and detailed; listen for the ascending motif at 'an galli cantu' representing a cock crowing, the slowing harmonic pulse and lulling suspensions that accompany the sleeping faithful at 'dormientes', and the sudden coming together of the voice parts at 'omnibus dico' ('I say to all').

The penitential motet **Miserere mei, Deus** is the final piece in the five-voice section of the 1591 *Cantiones Sacrae*. The musical texture fluctuates between homophonic cries for God's mercy and weaving polyphonic lines. The music dwells obsessively on the words 'dele iniquitatem meam' ('do away with my wrong-doing'), an impassioned plea that eventually subsides with a delicate juxtaposition of major and minor thirds.

Ne irascaris, Domine was published in the *Cantiones Sacrae* of 1589, while Byrd was still a member of the Royal Household Chapel and under the patronage of the publicly Protestant (whatever her private devotions may have been) Queen Elizabeth I. Here, he carefully selects a biblical text which laments the destruction of Jerusalem, inviting a parallel with the fate of the Catholic Church in England.

The atmosphere is one of quiet, resigned contemplation; a pair of trio passages gradually opens out into the full vocal texture. Byrd initially limits the range of the upper voice to a fourth, as though trying to contain and restrain the grief that bubbles just beneath the musical surface. At last, after 'Ecce', it is allowed to roam more freely—a release the music seizes in some of the composer's most tender and lovely writing. The mood is sustained into the second part, 'Civitas sancti tui', whose mourning is arrested by the poignant silence that divides the final section—the heartbreakingly beautiful repetitions of 'Sion deserta facta est' ('Zion is a wilderness'), whose descending contour seems to sigh and droop even as the harmony offers a tentative promise of salvation.

A pupil of William Byrd, THOMAS MORLEY held posts at the cathedrals of Norwich and St Paul's before becoming a Gentleman of the Chapel Royal in 1592. After his master had left London for rural Essex, Morley was granted the monopoly on music printing in England, and soon published numerous volumes of madrigals and canzonets. The influence of the madrigal can clearly be felt in the composer's **Haec dies**, whose lively imitative and scalic writing treats the sacred text with the secular playfulness also evident in Byrd's setting of the same text. Morley's piece begins homophonically, before breaking down into a musical game of tag, with the lowest voice running to catch up with the upper voice. This game is taken even further in the 'Alleluia', where the parts constantly fluctuate between declaiming the text together and imitating one another while following close on each other's heels.

Probably composed as a lament for Henry, the young Prince of Wales who died in 1612, THOMAS TOMKINS' **When David heard** was later published by the composer in a set of madrigals, though it was still sung in religious services. Composed in two sections, the anthem's power lies in its unexpected shift from third-person description to a first-person outpouring of grief—suddenly and shockingly intimate.

The first section describes King David overcome with grief at the loss of his son, Absalom. Tomkins repeats key words with their musical figures to great effect, focusing on short-term interplay between the parts rather than extended polyphonic lines. The second, longer section puts words directly into the anguished father's mouth. The music gradually becomes more charged: the tessitura rises, the vocal texture thickens and the music convulses with funereal rhythms and heartbreaking chromatic melodies. As the work begins to subside, there are two beautiful arrival points—the first on the dominant, and the last on the major tonic, perhaps indicating the possibility of cathartic release on the other side of pain.

Straddling the late Tudor and early Jacobean periods, in many ways ORLANDO GIBBONS provides the compositional link between William Byrd and Henry Purcell. **O Lord, in thy wrath rebuke me not** shares its opening with the composer's Fantasia a 6 No 5 for viols, but the magic here is in the shifting textures employed to bring the text to life. Gibbons deliberately reduces the forces to highlight two major points in the text: 'for I am weak' is sung only by the upper three voices, and the exclusion of highest voice for 'My soul is also sore troubled' then intensifies the following cry of 'but, Lord, how long wilt thou punish me?', which itself contains the work's most surprising, but ultimately most delicious chord.

OWAIN PARK © 2018

1 **Suscipe quaeso Domine** TALLIS SPONSORED BY GILLY & PETER SUMMERS

Guy James, Alexander Chance, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell, Owain Park

Suscipe quaeso Domine, vocem confitentis.	*I ask you to listen, Lord, to the voice of one who confesses.*
Scelera mea non defendo; peccavi.	*My wickedness I do not defend; I have sinned.*
Deus miserere mei; peccavi.	*God have mercy on me; I have sinned.*
Dele culpas meas gratia tua.	*Do away with my crimes by your grace.*
Si enim iniquitates recordaberis, quis sustineat?	*For if you were to recall iniquities, who could bear it?*
Quis enim iustus qui se dicere audeat sine peccato esse?	*For what just man would dare to say he was without sin?*
Nullus est enim mundus in conspectu tuo.	*For there is no one who is clean in your sight.*

ISIDORE OF SEVILLE (*c*560–636)

2 **Vigilate** BYRD

Guy James & Alexander Chance, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

Vigilate, nescitis enim	*Keep watch, for you do not know*
quando dominus domus veniat,	*when the lord of the house will come,*
sero, an media nocte,	*whether late, at dead of night,*
an galli cantu, an mane.	*at cock crow, at dawn.*
Vigilate, ergo, ne cum venerit repente,	*Keep watch, therefore, lest he come suddenly*
inveniat vos dormientes.	*and find you sleeping.*
Quod autem dico vobis, omnibus dico: vigilate.	*What I say to you, I say to all: Keep watch.*

MARK 13: 35–37

3 **Loquebantur variis linguis** TALLIS

Guy James, Alexander Chance, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell, Owain Park

Loquebantur variis linguis	*The apostles were speaking*
apostoli, Alleluia,	*in different tongues, Alleluia,*
magnalia Dei, Alleluia.	*of the mighty works of God, Alleluia.*
Repleti sunt omnes Spiritu Sancto,	*All were filled with the Holy Spirit,*
et ceperunt loqui	*and began to speak*
magnalia Dei, Alleluia.	*of the mighty works of God, Alleluia.*
Gloria Patri et Filio,	*Glory be to the Father, and to the Son,*
et Spiritui Sancto. Alleluia.	*and to the Holy Spirit. Alleluia.*

SECOND RESPOND AT MATINS ON THE THIRD DAY AFTER PENTECOST

4 **When David heard** TOMKINS

Guy James, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

When David heard that Absalom was slain he went up to his chamber over the gate, and wept; and thus he said:
O my son Absalom, my son, my son Absalom! Would God I had died for thee, O Absalom, my son, my son!

2 SAMUEL 18: 33

5 **If ye love me** TALLIS

Josh Cooter, Joseph Wicks, Michael Craddock, Owain Park

If ye love me, keep my commandments, and I will pray the Father,
and he shall give you another comforter, that he may bide with you for ever,
ev'n the spirit of truth.

JOHN 14: 15–17

6 **Libera nos, salva nos I** SHEPPARD

Guy James, Alexander Chance, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell, Owain Park

Libera nos, salva nos, iustifica nos,	*Free us, save us, defend us,*
O beata Trinitas.	*O blessed Trinity.*

SIXTH ANTIPHON AT MATINS ON TRINITY SUNDAY

7 **Miserere mei, Deus** BYRD

Alexander Chance, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

Miserere mei, Deus,	*Have mercy on me, God,*
secundum magnam misericordiam tuam;	*in accordance with your great mercy;*
et secundum multitudinem miserationum tuarum,	*and in accordance with the greatness of your pity,*
dele iniquitatem meam.	*do away with my wrong-doing.*

PSALM 51: 1

8 **Christe, qui lux es et dies I** WHITE

Guy James, Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park

Christe qui lux es et dies,	*Christ, who art the light and day,*
Noctis tenebras detegis,	*you drive away the darkness of night,*
Lucisque lumen crederis,	*you are called the light of light,*
Lumen beatum praedicans.	*for you proclaim the blessed light.*
Precamur, sancte Domine,	*We beseech you, Holy Lord,*
Defende nos in hac nocte;	*protect us this night.*
Sit nobis in te requies,	*Let us take our rest in you;*
Quietam noctem tribue.	*grant us a tranquil night.*
Ne gravis somnus irruat,	*Let our sleep be free from care;*
Nec hostis nos surripiat,	*let not the enemy snatch us away,*
Nec caro illi consentiens	*nor flesh conspire within him,*
Nos tibi reos statuat.	*and make us guilty in your sight.*
Oculi somnum capiant,	*Though our eyes be filled with sleep,*
Cor ad te semper vigilet,	*keep our hearts forever awake to you.*
Dextera tua protegat	*May your right hand protect*
Famulos qui te diligunt.	*your willing servants.*

Defensor noster aspice, Insidiantes reprime, Guberna tuos famulos, Quos sanguine mercatus es.	*You who are our shield, behold;* *restrain those that lie in wait,* *and guide your servants whom* *you have ransomed with your blood.*
Memento nostri, Domine, In gravi isto corpore: Qui es defensor animae, Adesto nobis, Domine.	*Remember us, O Lord,* *who bear the burden of this mortal form;* *you who are the defender of the soul,* *be near us, O Lord.*
Deo Patri sit gloria, Eiusque soli Filio: Cum Spiritu Paraclito: Et nunc et in perpetuum. Amen.	*Glory be to God the Father,* *and to his only Son,* *with the Spirit, Comforter,* *both now and evermore. Amen.*

OFFICE HYMN AT COMPLINE

9 **Veni Sancte Spiritus / Veni creator Spiritus** DUNSTAPLE

Alexander Chance, Joseph Wicks, Josh Cooter, Michael Craddock

superius Veni Sancte Spiritus, Et emitte caelitus Lucis tuae radium.	superius *Come, Holy Spirit,* *send forth the heavenly* *radiance of your light.*
Veni pater pauperum, Veni dator munerum, Veni lumen cordium.	*Come, father of the poor,* *come, giver of gifts,* *come, light of hearts.*
Consolator optime, Dulcis hospes animae, Dulce refrigerium.	*Greatest comforter,* *sweet guest of the soul,* *sweet consolation.*
In labore requies, In aestu temperies, In fletu solacium.	*In labour, rest,* *in heat, temperance,* *in tears, solace.*
O lux beatissima, Reple cordis intima Tuorum fidelium.	*O most blessed light,* *fill the inmost heart* *of your faithful.*
Sine tuo numine, Nihil est in lumine, Nihil est innoxium.	*Without your grace,* *there is nothing in the light,* *nothing that is not harmful.*
Lava quod est sordidum, Riga quod est aridum, Sana quod est saucium.	*Cleanse that which is unclean,* *irrigate that which is dry,* *heal that which is wounded.*

Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.

Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

motetus
Veni Sancte Spiritus,
Et infunde primitus
Rorem caeli gratiae.

Precantibus humanitus
Salva nos divinitus
A serpentis facie

In cuius presentia
Ex tua clementia
Tecta sint peccata

Nostraque servicia
Corda penitentia
Tibi fac placata.

Languidorum consolator
Et lapsorum reformator
Mortis medicina

Peccatorum perdonator
Esto noster expurgator
Et duc ad divina.

contratenor & tenor
Veni creator Spiritus
Mentes tuorum visita,
Imple superna gratia,
Quae tu creasti pectora.

Qui paraclitus diceris,
Donum Dei altissimi,
Fons vivus, ignis, caritas
Et spiritalis unctio.

Bend that which is inflexible,
warm that which is chilled,
correct what is deviant.

Give to your faithful,
those who trust in you,
the sevenfold gifts.

Grant the reward of virtue,
grant the deliverance of salvation,
grant eternal joy.

motetus
Come, Holy Spirit,
and pour in first
the dew of heavenly grace.

Divinely save us,
praying, in the way of humanity,
from the face of the serpent,

in whose presence,
by your clemency,
our sins may be hidden,

and our servitude,
with penitent hearts,
make you kindly disposed.

Consoler of the powerless
and reformer of the fallen
remedy for death

forgiver of sins
be our purifier
and lead us to divine things.

contratenor & tenor
Come, creator Spirit,
visit the minds of your people;
fill with heavenly grace
the breasts which you have made.

You who are called comforter,
the gift of God most high,
living fountain, fire, charity,
and spiritual unction.

Tu septiformis munere,
Dextre Dei, tu digitus
Tu rite promisso Patris
Sermone ditans guttura.

You sevenfold in your gifts;
you, finger of God's right hand;
you, solemnly by the Father's promise,
enriching throats with speech.

Accende lumen sensibus,
Infunde amorem cordibus,
Infirma nostri corporis,
Virtute firmans perpeti.

Ignite a light for our senses,
pour love into hearts,
strengthening the weakness
of our bodies by your perpetual power.

Hostem repellas longius
Pacemque dones protinus;
Ductore sic te previo
Vitemus omne noxium.

Drive far from us our enemy,
and grant us peace forthwith;
so that with you as our guide going before us,
we may avoid all harm.

Per te sciamus da Patrem
Noscamus atque Filium,
Teque utriusque Spiritum
Credamus omni tempore.

Through you may we know the Father
and may we recognize the Son
and may we believe in you,
the Spirit of both for all time.

10 **Haec dies** MORLEY
Alexander Chance, Josh Cooter, Michael Craddock

Haec dies quam fecit Dominus;
exsultemus, et laetemur in ea.
Tu es Deus noster, gratias agimus tibi. Alleluia.

This is the day which the Lord has made:
let us rejoice, and be glad on it.
You are our God, we give you thanks. Alleluia.

PSALM 118: 24

11 **Quemadmodum** TAVERNER
Guy James, Alexander Chance, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

Quemadmodum desiderat cervus ad fontes aquarum:
ita desiderat anima mea ad te, Deus.
Sitivit anima mea ad Deum fontem vivum:
quando veniam et apparebo ante faciem Dei?

Just as the deer yearns for springs of water:
so does my soul yearn for you, O God.
My soul has been thirsting for God, the living spring:
when will I come and appear before the face of God?

PSALM 42: 1–2

12 **Ave Maria, mater Dei** CORNYSH
Guy James & Alexander Chance, Joseph Wicks & Josh Cooter, Michael Craddock, Samuel Mitchell

Ave Maria, mater Dei, regina,
caeli domina, mundi imperatrix inferni.
Miserere nobis et totius populi christiani;
et ne permittas nos mortaliter peccare,
sed tuam sanctissimam voluntatem adimplere. Amen.

Hail Mary, mother of God, queen,
lady of heaven, empress of the world below.
Have mercy on us and on all Christian people;
and let us not fall into mortal sin,
but let us perfectly fulfil your most holy will. Amen.

13 **O Lord, in thy wrath rebuke me not** GIBBONS
Guy James, Alexander Chance, Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park

O Lord, in thy wrath rebuke me not: neither chasten me in thy displeasure.
Have mercy upon me, O Lord, for I am weak: O Lord, heal me, for my bones are vexed.
My soul is also sore troubled: but, Lord, how long wilt thou punish me?
O save me, for thy mercy's sake.

PSALM 6: 1–4

14 **Deliver me from mine enemies** PARSONS
Guy James, Alexander Chance, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell

Deliver me from mine enemies, O God. Defend me from them that rise up against me.
O deliver me from the wicked-doers, and save me from the blood-thirsty men.
O be thou our help in trouble, for vain is the help of man.

PSALM 59: 1–2; 60: 11

Ne irascaris, Domine BYRD
Guy James, Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park

15 Ne irascaris, Domine, satis
et ne ultra memineris iniquitatis nostrae.
Ecce, respice, populus tuus omnes nos.

Be not angry, O Lord, still,
neither remember our iniquity for ever.
Behold, see, we beseech thee, we are all thy people.

16 Civitas sancti tui facta est deserta.
Sion deserta facta est, Jerusalem desolata est.

The holy cities are a wilderness.
Zion is a wilderness, Jerusalem a desolation.

ISAIAH 64: 9–10

17 **Libera nos, salva nos II** SHEPPARD
Guy James, Alexander Chance, Joseph Wicks, Josh Cooter, Michael Craddock, Samuel Mitchell, Owain Park

Libera nos, salva nos, iustifica nos,
O beata Trinitas.

Free us, save us, defend us,
O blessed Trinity.

SIXTH ANTIPHON AT MATINS ON TRINITY SUNDAY

Performers

GUY JAMES, ALEXANDER CHANCE countertenor
JOSEPH WICKS, JOSH COOTER tenor
MICHAEL CRADDOCK baritone
SAMUEL MITCHELL, OWAIN PARK bass

The Gesualdo Six

The Gesualdo Six is a vocal consort comprised of some of the UK's finest young consort singers, directed by Owain Park. Formed in March 2014 for a performance of Gesualdo's Tenebrae Responsories for Maundy Thursday in the chapel of Trinity College, Cambridge, the group went on to give over sixty performances around the United Kingdom and abroad in its first three years. Over this time, The Gesualdo Six further developed a passion for ensemble singing that for many of its members stemmed from formative years as choristers in churches and cathedrals around the country.

The Gesualdo Six has performed in many festivals in the UK (Temple Winter Festival, Brighton Early Music Festival, St John's Smith Square Holy Week and Christmas Festivals), Germany, The Netherlands, France, Poland, Jersey and Monaco. The ensemble recognizes the importance of teaching, and regularly incorporates outreach work into its activities, holding workshops for choirs and composers and giving concerts alongside local performers. Whilst initially focusing on early music, concert programmes began to reflect a desire to include more modern repertoire and now Renaissance polyphony is often juxtaposed with works by composers including György Ligeti and Joanna Marsh amongst others.

In 2016, The Gesualdo Six successfully curated its first Composition Competition, supported by St John's Smith Square and the Music Sales Group. The judges (John Rutter, Stephen Layton, Kate Johnson and Owain Park) were thrilled with the number of entries and the extremely high standard of work, reaching a total of 174 entries spanning six continents.

Owain Park

Owain Park is a composer, conductor, singer and organist. As well as directing The Gesualdo Six, he maintains a busy schedule of conducting projects with ensembles including Cappella Cracoviensis, the BBC Singers and Cambridge Chorale.

Owain's compositions are published by Novello and have been performed internationally by ensembles including The Tallis Scholars, the Aurora Orchestra and the Norwegian Soloists' Choir. Recordings of his work have been made by Tenebrae (conducted by Nigel Short), ORA (Suzi Digby), the Choir of Wells Cathedral (Matthew Owens), and The Choir of Trinity College, Cambridge (Stephen Layton). His chamber opera, *The Snow Child*, was performed at the 2016 Edinburgh Fringe Festival, and his compositions have been broadcast on stations including BBC Radio 3 and 4, Classic FM, and around the world.

Owain is a prize-winning Fellow of the Royal College of Organists (FRCO), and was formerly Senior Organ Scholar at Wells Cathedral and Trinity College, Cambridge. He has worked with Tenebrae as an Associate Artist, and has sung with ensembles including Polyphony, the Dunedin Consort and Alamire.

© Ash Mills

Recorded in Trinity College Chapel, Cambridge, on 27–29 March 2017
Recording Engineer DAVID HINITT
Recording Producer ADRIAN PEACOCK
Booklet Editor PETER HALL
Executive Producer SIMON PERRY
℗ & © Hyperion Records Ltd, London, MMXVIII

We would like to thank all those who contributed to our first CD, extending particular thanks to significant donors:
George & Mary Lewis, Liz & Peter Oomens and Gilly & Peter Summers

Ian & Ruth Ames-White
Leslie & Susan Baker
Iain & Helen Ball
Ann Benton
Susan & Barry Bond
Michael Bosworth
Helen Bright
Barbara Bush
Stephen Carr-Bains
Terence & Margaret Charlston
Rogers Covey-Crump
Peter & Annette Craddock
Julia Draper
Timothy Dutton
Andrew Edwards
Ian Forrester
Greg Garvan
Rebecca & Johnnie Grey
Linda Marie Hahn
Alexander Hurst
Jane & Selwyn Image
Lynn James
Nicola King (thiNKnow)
Philip & Jean King
Andrew Kirk
Chindu Kuruvilla
Pierre-Jean Larmignat
Helen Lee
Andrew Lenon
Nicholas Lowton
Katherine & Philip Mitchell
Catriona Murfitt
Anthony Park
Bethan Park
Philippa & Johnny Paterson
Alice & James Penney
Thomas Pocock
Richard Price
Tim & Kate Price
Maxie Sakamaki
Andrew Scurr
Barry Tennison
Susannah Turner
Tina Vadaneaux
Peter Ward
Clare Wichbold
Ian & Elizabeth Wicks
Ray Wicks
Kate Williams
Tim & Natasha Wright
Fiona & John Yeomans
Mark Zarb-Adami

We are indebted to Sarah and Clarissa Hard, Greg Skidmore, David Willis, Hannah King, Paul Nicholson and Alexandra Coghlan for their help in bringing this project to fruition.

All Hyperion recordings may be purchased over the internet at
www.hyperion-records.co.uk
where you will also find an up-to-date catalogue listing and much additional information

Copyright subsists in all Hyperion recordings and it is illegal to copy them, in whole or in part, for any purpose whatsoever, without permission from the copyright holder, Hyperion Records Ltd, PO Box 25, London SE9 1AX, England. Any unauthorized copying or re-recording, broadcasting, or public performance of this or any other Hyperion recording will constitute an infringement of copyright. Applications for a public performance licence should be sent to Phonographic Performance Ltd, 1 Upper James Street, London W1F 9DE

Some other Tudor choral music available from Hyperion

WILLIAM BYRD (1539/40–1623)
The three Masses
WESTMINSTER CATHEDRAL CHOIR
MARTIN BAKER conductor
'The power of this performance is undeniable. Forced to sing secretly, Tudor Catholics would surely have welcomed the Westminster Cathedral Choir's full-throated expression of faith' (*BBC Music Magazine*)
CDA68038

JOHN TAVERNER (*c*1490–1545)
Missa Mater Christi sanctissima & Western Wynde Mass
WESTMINSTER ABBEY CHOIR
JAMES O'DONNELL conductor
'These are very sound, lucid performances in every sense' (*Gramophone*) 'Sacred music of heartfelt expression, performed here with warmth and gentle poise by James O'Donnell and the Choir of Westminster Abbey' (*Financial Times*)
CDA68147

THOMAS TALLIS (*c*1505–1585)
Spem in alium & other sacred music
THE CARDINALL'S MUSICK
ANDREW CARWOOD conductor
'The Cardinall's Musick conclude their Tallis explorations in style' (*Gramophone*) 'This Hyperion issue is another sure fire winner from Andrew Carwood and his outstanding choir … I sense this could well be a potential award winner' (*Classic FM*)
CDA68156

www.hyperion-records.co.uk